



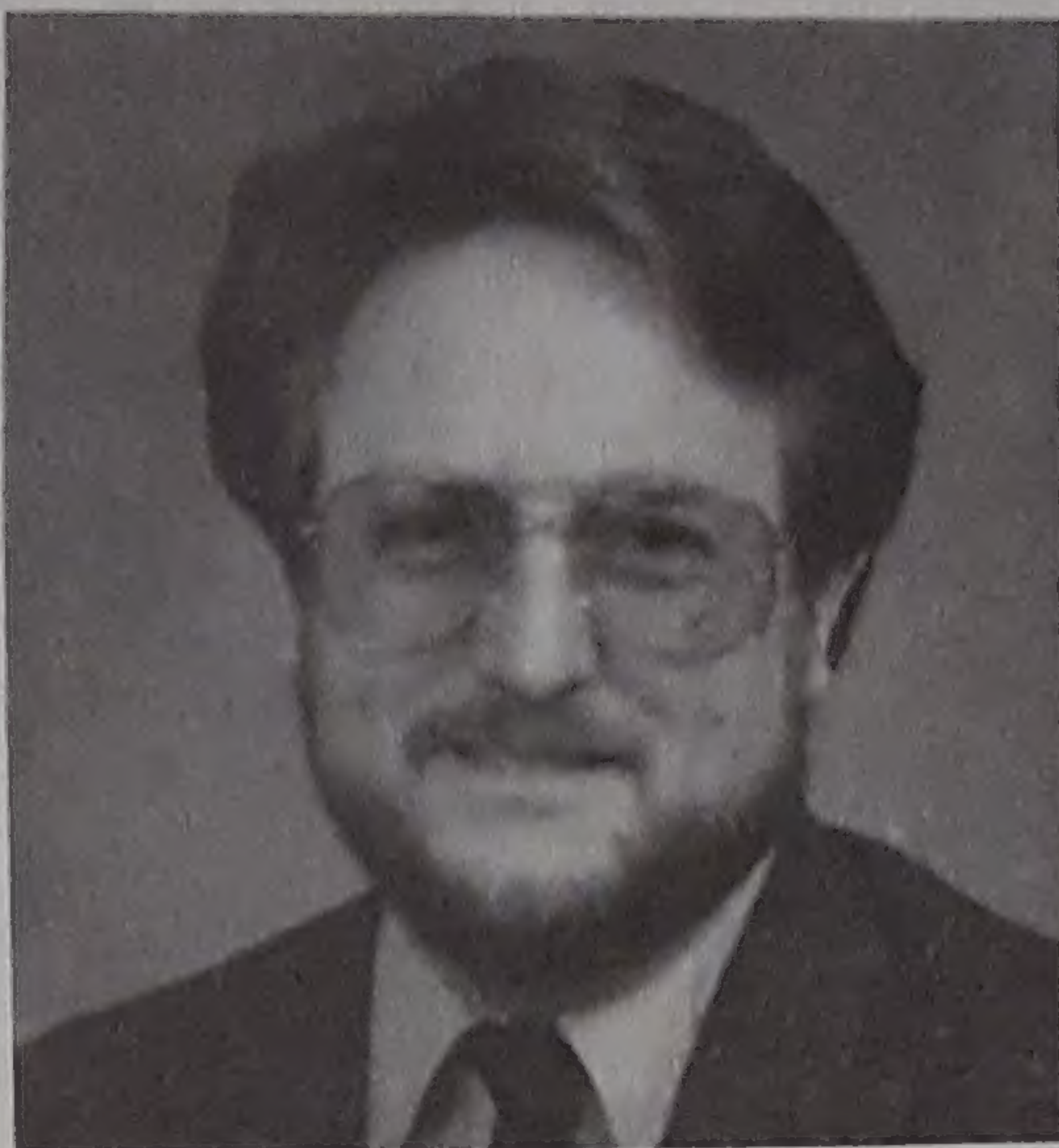
## Brewer, Kinen Nominated For AKT Presidency

Two members of the current AKT board of directors have been nominated for the position of AKT President-Elect for 1991. Candidates are **William T. Brewer**, drama/speech instructor, Hutchinson Community College, and member-at-large representing community college constituents for the University/College Division; and **Philip John Kinen**, speech/drama instructor at Pioneer Trail Junior High School, Olathe, and chair of the Secondary School Division.

According to the AKT by-laws, the president-elect serves a year on the board prior to assuming the presidency of the organization for a two-year term. The candidate elected now will take the AKT reins following next year's convention in Lawrence.

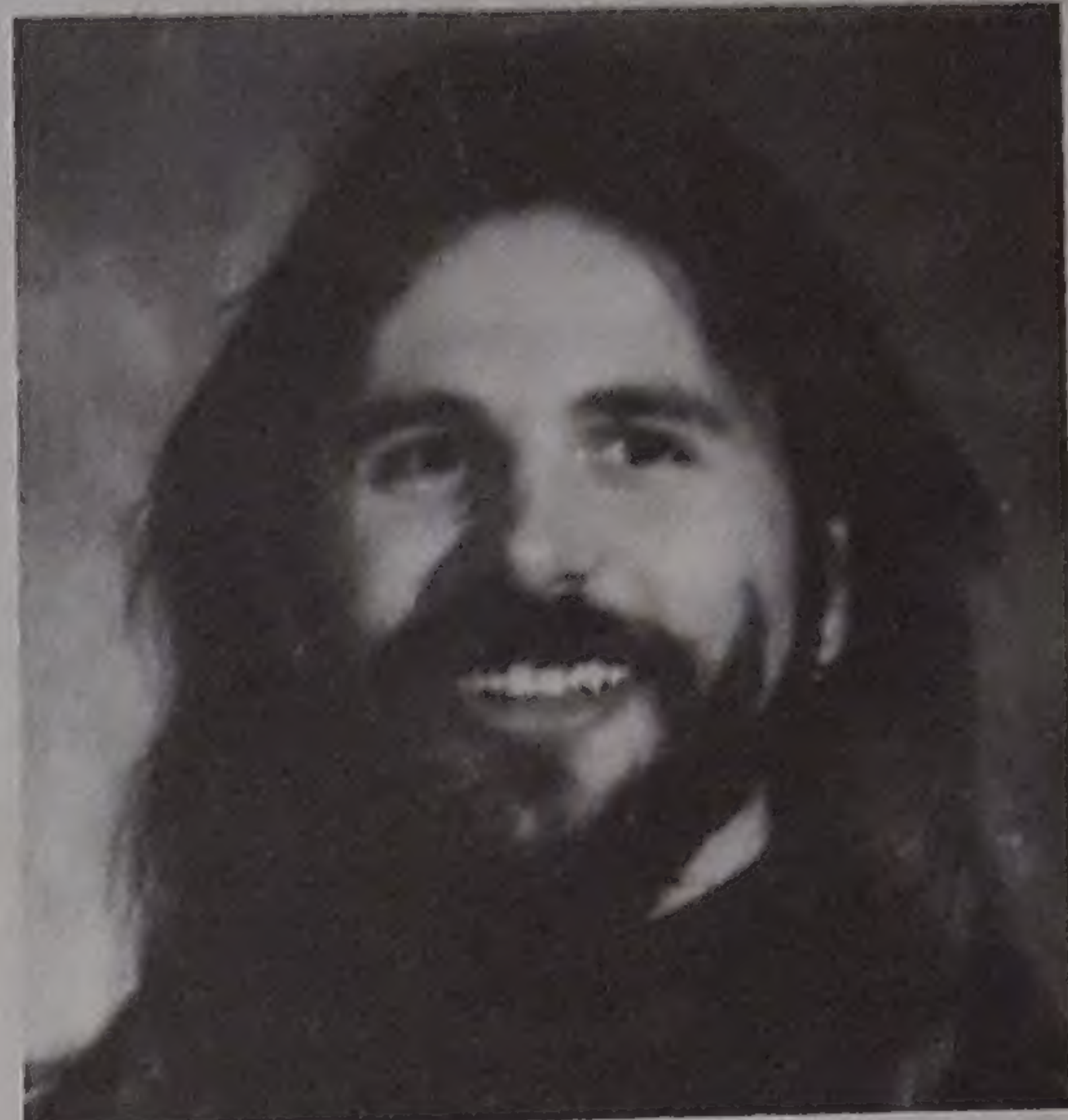
Brewer has taught at HJCC since 1984. He began his teaching career in Oklahoma Public Schools following graduation from Southeastern Oklahoma State University in 1971, and earned a masters' in drama at the University of Arkansas, Fayetteville, Ark., in 1984.

Brewer has experience in all phases



Brewer

of theatre, working for most of his career in a one-man department. At HJCC, he has overseen the development of the Fine Arts Building (site of the 1989 AKT Convention and the 1990 U/C Theatre Festival); built the department from three students to "...something much more rec-



Kinen

ognizable as a college theatre program"; and created a summer theatre program, now in its third season, that is growing each year.

Brewer and his wife, **Lou**, also an AKT member, have two sons.

Kinen serves as artistic producer for Johnson County's "Theatre in Shawnee Mission Park" in addition to his teaching responsibilities. The theatre produces four major musicals each summer season. A speech/drama graduate of Marymount College, Salina, Kan., he received his M.A. in Theatre Theory from Central Missouri State University, Warrensburg, Mo. In addition to directing plays for a wide variety of theatres in the Kansas City area, Kinen has also conducted playwriting workshops with his students, including producing on stage the works which were developed in these workshops. Last year, Kinen served as a member of the AKT committee which drafted the K-12 Drama Curriculum Guidelines adopted by the State department of education. He also served as Convention Chair for 1990 and 1991

(Continued on page 5)

## TCT Wins Regional AACT/Fest; Competes At Nationals June 22

by Cat Woolaway  
Marketing Director

What theatrically knowledgeable person in their right mind would have bet that a musical comedy revue featuring three girls in bouffant hairdo's, matching 50's dresses and the morals of Doris Day in **PILLOW TALK** would walk away with the State AACT/FEST Award? **Topeka Civic Theatre's** entry of **THE TAFFETAS** was a "piece of fluff"...right? Well...yeah, but what may be fluff to some turned out to be gold with the state judges! Not only did **THE TAFFETAS** win the state title, but director Terrance McKerrs received a congratulatory note from one of the state judges after his return. It said, "Congrats to you, your cast, crew and theatre. I get alarmed when people label **THE TAFFETAS** as fluff and not real theatre. Anything done on the boards with such tightness, professionalism and loving care is not only good theatre, but damn good theatre. Also your show made an impact on me both emotionally and intellectually. What more can we ask of theatre?"

Okay, okay...so the state judges liked **THE TAFFETAS**...but Regional Competition is a whole different animal. The "best" theatrical talent from Region V would be represented. Those sweet little Taffetas would be competing against the likes of the Drama Workshop from Des Moines, Iowa, with a production of

**GREATER TUNA**; Aberdeen Community Theatre from Aberdeen, South Dakota, presenting a Christopher Durang piece called **LAUGHING WILD**; The Theatre in the Round Players from Minneapolis, Minnesota, presenting **THE LOVE TALKER**; Platte Valley Playhouse from Columbus, Nebraska, with **THE BOYS IN AUTUMN** and Entertainment, Inc. from Williston, North Dakota with another musical, **PIPPIN**.

Regionals were held in a small town outside of Rochester, Minnesota, called Albert Lea. The Festival was held at the Albert Lea Community Theatre, which was housed in a renovated historic Masonic Temple with a proscenium stage and raked seating for 261. The smaller, intimate setting was ideal for all of the productions.

The festival itself was very well run and featured a wonderful opening night get-acquainted party at the theatre's "shop" where they build all of their sets. Everyone was in high spirits, thanks to the abundant wine and make-your-own-sundae bar, and offered congratulations and support to the two casts and crews of **GREATER TUNA** and **LAUGHING WILD**, which had competed earlier in the evening.

Our own **TAFFETAS** had decided not to see any of the competition, or to attend any parties before their own performance. The girls wanted to remain

(Continued on page 6)

educator to prove the benefits of a drama/

drama in their curricula  
they need to hire full-time drama/theatre

de with arts educators, KAAE and KAC  
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until the KSDE unravels its educational  
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and festivals whenever possible  
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(children's and teachers' perspectives) and  
istrators  
as needed.



# Convention Decompression

Dear Members:

Sometimes I wish there could be a decompression chamber between the AKT convention and my house. With so much new information to assimilate, so many new thoughts and ideas ricocheting around my brain, I could use a few hours (days?) to sort them out and discover the difference between the "me" before the weekend and the "me" after.

I've been attending AKT conventions for ten years now. I've been a board member—twice—a participant as an actress in a K.U. Theatre for Young People show, an actress in an AACT/FEST show, a director of a secondary school show, and a convention chair. Every year has been different for me; my concerns and feelings when I was the convention chair were light years away from my concerns when I brought 28 teenagers and ten chaperones for the weekend.

However, one similarity has brought me back again and again: I LEARN SOMETHING! Anything. Everything. About myself, my work as a theatrical artist, others' work and how I might fit into the great scheme of things. We all need assurance that we do not operate in our world as a lone entity. I'm always relieved to discover yearly—at the AKT convention—that there are others who strive, and experiment, and who, like me write or teach or direct and sometimes succeed magnificently and sometimes falter.

AKT has been a thread of rich, jewel-toned hues running through the tapestry of my professional life. It continues to be an organization that encourages me, inspires me, renews my sense of belonging to a large, oftentimes crazy family, and teaches me to try harder, look longer, and reach farther.

Until you have been on the convention committee or the board of this organization, it may be impossible for you to comprehend the amount of sheer labour that this yearly event, the convention, involves. You must thank them for the work they have done; it is not easy and it is nearly always rather thankless.

So to those of you who missed it—you really missed it! To those of you who were there, I hope you were as enriched and inspired as I was.

On a final note, it was a great convention but it was, by no means, a perfect

# Community Theatre Division Report

How great it was to get together with old and new friends at the '91 AKT Convention and Kansas AACT/FEST. Thanks again to **Phil Kinen** and company for hosting the convention.

Several important items of business were discussed by the Community Theatre Division at the convention. The most important of these items concerned funding of the Kansas AACT/FEST by Southwestern Bell.

Due to expanded funding categories by Southwestern Bell, the Kansas AACT/FEST would not be eligible for further grants.

In a motion presented by **Jackie Hinton** of Atchison, it was moved that we ask Southwestern Bell Foundation to reduce the production underwriting money available by \$4000 in 1991 to be used as

seed money for the development of an AACT/FEST fund to be managed by AKT, with the understanding that the Community Theatre Division's task will be to manage the AACT/FEST budget in such a way as to maintain the seed money. Motion passed. It was also my privilege at this meeting to welcome **Laurie VanderPol-Hosek** of the **Lawrence Community Theatre** as the chair-elect of the Community Theatre Division. Laurie and I will be working on some long range planning and sharing ideas and information about community theatre in our state. I know that she is going to make you a great division chair.

**Denny B. Vick, Chairman  
Community Theatre Division**

## From The President

Dear Members:

My first year as your president has drawn to a close. The excitement, the energy, the many problems and successes of the year are now behind me. Throughout last year I wrote to you about our projects and goals, the need for membership support and statewide advocacy in support of the arts in Kansas. Today, I write to you with a more introspective point of view.

Like probably a good many of you, prior to my election as your president, I considered AKT just another organization. I can't say that anymore. AKT goes beyond an organizational structure for me now. It moves into the realm of what I am all about as a theatre professional and what that word "professional" really means. Webster tells us that professional means "worthy of standards of a profession" Well, what are those standards that I hold for myself: commitment to my art, support for my colleagues in the art, and expressing to others the significance of my art.

Somehow my attitude changed about AKT being just another organization by becoming my organization, and along with that feeling came the desire to encourage others to feel the same way. It goes further than the individual embracing of this idea. It goes to the level of statewide recognition about the importance of my organization and my art, and if I don't promote it, then I don't deserve to call myself a theatre professional. Is the art of theatre worthy of maintaining standards as a profession in this state?— yes, but it's up to us as individuals to realize those standards and work actively toward establishing their significance in this state.

Well, there you have it a bit preachy maybe, but it's what I feel. I invite all of you to write me or any of the board members. Let us know how you feel about AKT, what you can do for it and what it can do for you.

**John Hunter**

★★★★★★★★★★★★

### Part II

We hear You!! Many of you have responded to problems surrounding our March convention and we want you to know that we are making every effort to correct those problems for the '92 convention. There were many positive comments that indicated the success of the convention so I don't want to overshadow the positive by putting too much emphasis on correctable problems.

I do however want to respond to a few concerns as well as pass along a few more warm snuggles to well deserving people.

\*Congratulations to **Topeka Civic Theatre** on their production of "Taffetas". If you haven't heard, they also won at Regionals and will be back at JCC to represent Kansas in the national competition.

\*To **Chanute Community Theatre** for that beautiful and touching production of "Eleemosynary".

\*To **Theatre in the Park** for not only a great production, but thanks to all their many supporters who packed the 1400-seat theatre.

\*To the **Manhattan Civic Theatre** for their sensitive and thought-provoking production of "The Man Who Climbed Pecan Trees".

\*To the **Brown Grand Players** from Concordia for their insightful and entertaining production of "Talking With".

Our congratulations and thanks to all of you who participated.

### Changes to be addressed:

You know the old saying; the best laid plans etc. etc. etc.

\*Total convention cost will be reduced for next year.

\*Time limit on award presentations.

\*Two years without a mic is too much for anyone. I guarantee a mic for next years banquet.

\*Earlier Communications: We'll be responsible for getting the **Marquee** out earlier to you — you make sure you read it.

### Final Word:

My thanks to **Phil Kinen**, **John G., Glendora Davis** and everyone else who volunteered their time, their energies and gave unselfishly of themselves in order to provide you with an exciting convention.

As I said in Part I, let me or your division heads know about your thoughts concerning AKT, we work for you.

**JCH**



# Kansas Observes 2nd Annual Theatre In Our Schools Month

March was the scene of various celebrations of **Theatre In Our Schools Month**, according to **Sheryl Bryant**, the state chairperson:

At the 1991 AKT Convention in Overland Park, a workshop was held at which **Theatre In Our Schools** pencils, bookmarks, balloons, and buttons were passed out. These were sent in limited quantities to Kansas by the American Alliance for Theatre and Education, the national sponsor of the celebration. Celebration ideas and resolution copies were also passed out.

Pioneer Trail Junior High in Olathe

## Be Aware Of Postal Rate Changes

*The April 1991 issue of Communications Briefings contained the following piece which can prove useful to AKT member theatres:*

■ **Keep in touch** with your local post office about constantly changing postal rates and your changing postal needs. As rates continue to increase, more and more discounts are being offered for presorted mail in most classes.

Even if your organization is too small to operate a formal mail room, give one staffer the job of becoming your in-house postal expert.

## Children's Theatre Division Report

**Dear Creative Drama Workshop Participants, Children's Theatre Division Folks & Other interested parties!!!**

Here's the name of that book about Comedy Sport exercises and address where you can order same:

**Improvisation Through Theatre Sports** by Lynda Belt & Rebecca Stockley  
Thespi Production  
2010-12th Avenue S.E.  
Puyallup, Washington 98372

Also, here are some great books out of UMKC with stories to dramatize. I've used several of these - and they have curriculum related information - like when to use them for what:

**Curtain I** - ages 5-8

**Curtain II** - ages 9-12

by Susan Dinges

Trillium Press  
First Avenue  
Unionville, New York 10988

What a fun workshop we had. I hope we'll have many more next year in conjunction with the Theatre for Young Audiences Convention.

I'm now taking suggestions for catchy names, etc! for this great event. We have **CONFIRMATION** from a Metro Theatre Circus, they'll be there to perform and possibly to teach. Also, tentative confirmation from Theatreworks, U.S.A. Of course, the Seem-To-Be's will be there and hopefully Theatre for Young American and K.U. Theatre for Young People. Keep contacting the Kansas theatres - this is going to be one great event!!!

**Ric Averill**  
**Childrens Theatre Chair**

did a one-act play of "The Rise and Rise of Daniel Pocket," made a field trip to the Coterie Theatre... and had posters and bulletin boards decorating the school.

The **Wichita Children's Theatre** did a production of "Tales Of A Fourth Grade Nothing."

The **Seem-to-Be Players** toured the Topeka and Kansas City public schools with their production of "The Stolen White Elephant."

Frontier Trail Junior High in Olathe made field trips to **Theatre for Young America** and Missouri Repertory Theatre in March and did their own production of "Cyrano de Bergerac".

Courtland sponsored three students to come to the AKT Convention in March and did a workshop with the "Driving Miss Daisy" cast. They also did a one-act of "Fantasy on an Empty Stage" and Flowers for Alcernon."

Olathe schools sponsored a one-act play festival in March.

**Lawrence High School** celebrated with student directed one-act plays.

At **Theatre for Young America**, Overland Park, students made **THEATRE IN OURSCHOOLS** bookmarks, the theatre passed out information, had a lobby display, and produced both "FAHRENHEIT 451" and "The Tale Of Peter Rabbit". **Sheryl Bryant** and Valerie Mackey of TYA appeared on "Speaking of Education", a Johnson County Telecab Show, promoting Theatre in our Schools Month. This program ran for two weeks.

After two years as serving as chairperson, **Sheryl Bryant** is proud to announce that **Eric Magnus** of Wichita, who teaches at Freeman School in Haysville, will be the 1992 chairperson and will be assisted by **Trish McIntire** of Arkansas City. These two energetic people are centrally lo-

cated in the state and have a strong commitment to the importance of theatre in our schools. Sheryl urges theatre educators in the state to begin making plans now for a highly visible celebration impacting many students in March 1992.

## TYA PLAYWRIGHT WINS AWARD

**Theatre for Young America**, a professional Equity theatre that does productions for young people and their families, has received word that **Gene Mackey**, Artistic Director and Founder of the theatre, is the recipient of an award in Recognition of Distinguished Achievement in Playwriting for GRUFF! Out of 150 entries from across the United States in the IUPUI (Indiana University) 1990 National Youth Theatre Playwriting Contest, GRUFF! was one of eight semi-finalists.

GRUFF! was first produced by Theatre for Young America in May of 1989 under the title of **THE THREE BILLY GOATS GRUFF**. The play contains original music by Molly Jessup, local musical director and composer. She and Mackey have collaborated also on **THREE WISE CATS**.

Mackey has written 30 plays for young people. His **BUBBLYLONIAN ENCOUNTER**, which informs children about good and bad touching, is currently being produced by 20 production companies in 12 states across the country. His novella for teenagers about surviving sexual abuse, **DEAR ELIZABETH**, co-written with Helen Swan, has sold over 5,000 copies in the United States.

## STATE OF AKT CHILDREN'S THEATRE DIVISION

*by Outgoing Chair, Jeanne Klein*

### **Our Major AKT Accomplishment:**

The K-12 Drama/Theatre Curriculum and Resource Manual (or everything you ever wanted to know about drama/theatre on stage and in the classroom!) Available for free from Ray Linder, Kansas State Department of Education, Topeka. USE IT!

### **Ongoing Issues for the 90's:**

Making drama/theatre basic to every K-12 student's academic education in Kansas schools! How?:

(Bottom-up methods)

- Implementing the Kansas K-12 Drama/theatre curriculum locally
- Conducting drama workshops in elementary schools
- Producing the best theatre for young audiences
- Offering your services locally as a theatre educator to prove the benefits of a drama/theatre education
- Training classroom teachers to integrate drama in their curricula
- Convincing local administrators that they need to hire full-time drama/theatre specialists in the schools
- Coordinating efforts locally and state-wide with arts educators, KAAE and KAC

Training the best future Drama/Theatre Teachers! How?:

(Top-down method)

- Revising Secondary Theatre Teacher Certification
- This agenda is on hold with Mel Riggs until the KSDE unravels its educational reforms regarding the meaning of "outcomes" based education.
- Creating Elementary Drama (K-8) Teacher Certification (ditto above)
- Improving your own work as a theatre artist/educator! How?:
- Attending state (AKT /Thespians /KAAE), regional (MATC/ACTF), and national (AATE/ETA) conferences, workshops, and festivals whenever possible
- Calling on other in/out-of-state professional theatre artists to conduct residencies and perform productions
- Evaluating your current theatre program (children's and teachers' perspectives) and disseminating the results to local administrators
- Taking more university theatre courses as needed.



# Record AACT/Fest Attendance Highlights '91 Convention

The 1991 AACT/FEST and AKT Convention offered many highlights including a record 1,100 audience members attending the Saturday night session of AACT/FEST. A second aspect was a preview look of the host facility, the new state-of-the-art Cultural Education Center on the campus of Johnson County Community College where the National AACT/FEST will take place in June.

"There were a number of positive and forward aspects to come out of the convention," commented Convention Chair, Philip Kinen. "Most of this year's convention was designed to look at the future and promote forward thinking. As we head toward the twenty-first century, many new issues, trends, and breakthroughs are reshaping (and possibly threatening) theatre and art. As theatrical artists, we need to keep up with these advancements and develop innovative ways of integrating these ideas into our program in order to survive."

One such example was the inspiring forum entitled "Producing the Risky Play".

Guest panelist, Dr. Mike McElhane of Southwest Missouri State University; Shawnee Mission North High School In-

structors, Maureen Davis and Margaret McClatchey; and Topeka's Civic Theatre's Artistic Director, Terrance McKerris discussed controversial productions and their affects on the theatre and the community. After considerable discussion, several conclusions were reached including artistic growth is achieved from taking chances. Another conclusion is that risky productions can benefit the theatre, its people, and the community.

Playwriting was a big theme this year at the convention. Texas educator and playwright, Jerome McDonough conducted several workshops on the art of playwriting, specifically in the schools. His "The Real Truth about Moe, Larry, and Curly" centered around the development of original material; in the classroom. The second workshop entitled "The Time is Right For Acting In The Street" focused on acting in naturalistic pieces and included performance tips for his plays Juvie, Addict, and Dolls. Mr. McDonough was also a fine asset in the Secondary Education Division meetings by sharing the progress of Drama/Theatre Education in the State of Texas.

Professional Division Chair, Repha

Buckman introduced the Woodley Press/AKT sponsored Robert E. Gross Manuscript Competition winner along with other original scripts that have been developed in the state. The Competition is a part of the growing opportunities for original plays and playwriting in Kansas.

Many public officials representing various Kansas arts agencies attended the convention and offered their assistance in better serving their communities. Dorothy Ilgen of the Kansas Arts Agencies of Kansas answered various questions concerning the operation of their organizations and Kansas theatres. The Development Coordinator of the Kansas University Concert Series, Nancy Kaiser Caplin offered methods in the marketing of various arts programs as the guest speaker for a special luncheon.

Other convention workshop highlights were presentations by Dr. Norman Fedder and a workshop in the casting of people with special needs (i.e. hearing impaired, movement impaired, mentally handicapped, etc.) into theatre productions. Ric Averill, Children's Theatre Chair Elect, provided a workshop on creative dramatic activities. A second discussion forum entitled "Theatre Working With the Press" featured regional newspaper and radio theatre reporters and their insight on theatre reporting and criticism.

College instructors convened for "a College Syllabus Swap" in which the various courses and content of the different universities were compared. Authors of the newly published Kansas State Drama/Theatre Curriculum Guide discussed the guide and its use. In addition, Sheryl Bryant-Mackey proposed new ideas for Theatre In Our Schools Month sponsored by the American Alliance of Theatre and Education.

A second coup for the Johnson County convention was the marvelous facilities of the Cultural Education Center at Johnson County Community College. The facility boasted a beautiful 1400-seat Yardly Hall where the AACY/FEST contest was held. Representatives from the college and other Kansas theatre builders held a discussion forum entitled "Breathing Life Into a Dead Space". Gene Hahn discussed the building of the new state-of-the-art CEC building. John Hunter spoke on the new Topeka Performing Arts Center, and Charles Kephart talked about the new renovation at the Salina Community Theatre.

Another highlight of the gathering was this year's AACT/FEST. Five Kansas theatres presented their performances to adjudicators Kent Brown, Jim Curtain, and Jack Wright. The Manhattan Civic Theatre presented The Man Who Climbed Pecan Trees by Horton Foote. The Brown Grand Players of Concordia presented Talking With. The Chanute Community Theatre brought Eleemosynary by Lee Blessing. Shawnee Mission Theatre in the Park produced Andrew Lloyd Webber's Jesus Christ Superstar. The Topeka Civic Theatre presented The Taffeta's and received the top honor to represent Kansas at the Regional AACT/FEST.

Philip Kinen, Secondary Education Division Chair, presented the Secondary School Theatre Educator Awards to

(continued on page 5)

## SOVIET AND CZECH THEATRE REFLECTS SOCIETY'S NEW FREEDOMS

Kansas State University drama professor Norman Fedder has returned from a two-week visit of state theaters and drama schools in the Soviet Union and Czechoslovakia.

Fedder, named to AKT's Hall of Fame in 1990, said Czech playwrights are aiming for new heights in dramatic productions with the abolition of communist restrictions on free expression.

"Even in the Soviet Union I witnessed open criticism of Soviet society, a theme that would be unthinkable five years ago," he said of his observations during the March 23 to April 7 visit sponsored by People to People, an international organization which brings together people of similar professions and interests.

Fedder and approximately 50 other drama educators from colleges and universities in the United States and Great Britain toured Prague, Moscow and Leningrad. The delegation, representing actors, directors, costumers, set designers and playwrights, met with their Czech and Soviet counterparts.

He noted that actors and playwrights performed a central role in the overthrow of the former Czech communist regime. Many dramatists now hold government jobs. President Vaclav Havel had been jailed for his plays performed at underground theaters.

Fedder sought out teachers of playwriting and creative drama—his specialization. He found the training of actors, directors, designers and technicians at the schools was similar to the United States, although East European students of theater undergo a selective and specialized education in state-run conservatories. The schools are unconnected with the universities but related to the professional theater companies for which the students are trained.

"In the greatest Russian drama schools of Moscow, I observed techniques of vocal and movement training that we

are using here. That made me glad we're on the right track for training our students," he said.

American drama schools, on the other hand, are far more advanced in teaching playwriting skills.

"There was relatively little emphasis (in Eastern Europe) on the education of playwrights, mostly because, in my opinion, to do so would open up the expression of ideas and the development of techniques the previously oppressive governments might have considered subversive," Fedder said.

However, with the new freedoms in Czechoslovakia and the Soviet Union, playwriting programs and new play production are in the process of conception and development."

Graduates of the Soviet drama schools are guaranteed jobs for life, and productions at government theaters are primarily the classics, like Shakespeare and Chekhov, and popular contemporary plays, like "Amadeus." These conditions existed in the former communist Czechoslovakia.

Fedder noted as the Czechs move further to a market economy, more plays of popular appeal will be produced. Actors and many other theater employees are going to lose jobs as government withdraws its subsidies and more people compete for jobs.

Fedder viewed the east European trip as a unique opportunity to investigate how drama education and theater are organized in the Soviet Union and Czechoslovakia. He plans to introduce the observations in some of his classes and lectures and to pursue student and faculty exchanges.

"There is a resurgence of interest in East European drama. The (People to People) trip is like a springboard for further interaction between our countries for our mutual benefit," he said.





Dale Easton, center, Lawrence, was named to the Kansas Theatre Hall of Fame for a long and distinguished career in the theatre in the state, including work in tent shows, Toby shows, military special services, dinner theatres and the Topeka Civic Theatre. Presenting the award were AKT President John Hunter, left, and Ric Averill, incoming Children's Theatre Division Chair, who nominated Easton for the award.



Demmaree Carns, Producer, Theatre in Shawnee Mission Park, is congratulated by convention chair Philip Kinen following her selection to the Kansas Theatre Hall of Fame at the Overland Park convention. Carns was instrumental in the development of Theatre in the Park, now listed as one of the top 25 attractions in the Kansas City area. She is a founding member of the Arts Council of Johnson County, serving as president in 1986-87.

## Convention...

(Continued from page 3)

Phylliss Abbot, Baxter Springs High School, Baxter Springs; Leslie A. Coats, Paola High School, Paola; Martha Herrick, Topeka High School, Topeka; Melinda Kearney, Indian Trail Junior High, Olathe; Mary Kemper, Holcomb High School, Holcomb; Al Kirtley, Clay Center Community High School, Clay Center; and Mark Swezey, Shawnee Mission South High School, Shawnee Mission.

The Secondary School Administrator Awards were presented to James Baker, Principal, Maize High School, Maize; Kathy Harbour, Assistant Principal, Olathe North High School, Olathe; Frank Kennedy, Principal, Altoona-Midway High School, Buffalo. Karl Krawitz, Principal, Olathe North High School, Olathe; Dr. Andy Tompkins, Superintendent, Salina School District, Salina.

AKT President John Hunter presented the Award of Merit to Carol Dittmer, Philip Kinen, and Anne Meeker-Miller of the Olathe School District for their theatre and music intergration project involving regular classroom student and mentally handicapped students of the Olathe School District.

The Steven B. Cathey Award was presented to Bank IV of Topeka for their financial support to theatre in their communities. The Legislator Award was presented to Carol Sader for her political support of the Arts. Outstanding Achievement in Theatre was presented to John Boldenow of Wichita and to the Board of

Trustees of the Topeka Performing Arts Center for their work in the buildings of the Topeka Performing Arts Center.

Kinen presented the Kansas Theatre Hall of Fame Award to Demmaree Carns, Producer of Shawnee Mission Theatre in the Park and Ric Averill presented a Kansas Hall of Fame Award to Dale Easton of Topeka.

## Contributors

Thanks to the following members who have demonstrated their support for AKT by becoming Contributing Members:

### FRIENDS

Twink Lynch Topeka	Charley Oldfather Lawrence
-----------------------	-------------------------------

### CONTRIBUTORS

Rick Tyler McPherson	Philip John Kinen Lenexa
Warren Deckert Pawnee Rock	Roberta Harkness Dodge City



Carol Sader, state representative from Prairie Village, is the second recipient of the "Legislative Leader of the Theatre and the Arts" award, presented by AKT President John Hunter. Sader was cited for her efforts in the initial development of the Johnson County Community College Cultural Education Center and for her support of increased funding of the Kansas Arts Commission and the Economic Development initiative Fund, as well as her personal commitment to support of a variety of performing arts organizations.

## Election...

(Continued from page 1)

ment of education. He also served as Convention Chair for 1990 and 1991 AKT Conventions in Manhattan and Overland Park. Recently, he was selected as U.S. Ambassador to the International Drama Educators' Conference in Innsbruck, Austria.

To cast your ballot, mark your choice in the box provided on the ballot at the bottom of page 1 of this issue of the MARQUEE and send it to the AKT Central Office, 949 Parklane, #332, Wichita, Kansas 67218. All ballots must be received by Friday, May 31.



Larry Sadowski, left, Newton, receives a \$100 check and a certificate from the Bob Woodley Memorial Press as the winner of the sixth annual Robert E. Gross Playwriting Competition. Making the presentation is Robert N. Lawson, Editor, Woodley Press. Sadowski's play, "The Journal of Joshua Hosannah," will be included in an anthology of Kansas plays to be published by the Woodley Press and the Center For Kansas Studies at Washburn University. A synopsis of the top finalists in the competition, co-sponsored by AKT, will be available in the Summer issue of the MARQUEE.



# The Taffetas...

(Continued from page 1)

focused and rested for the show the next day.

Following a great breakfast at the local truck stop...yes, I said truck stop! The food was great, the prices reasonable and I had a great time observing the Minnesota locals and trying to capture that wonderful northern dialect. Anyway, we headed back to the theatre early to get good seats for THE TAFFETAS who were performing that afternoon.

Down in the dressing rooms, professional hairstylist Robb Baker a.k.a. guest star Johnny Capone, was putting the finishing touches on drummer Eric Aspegren's 50's do...bass player York Hearrell looked on as Robb plastered Eric's hair with Dep. Mike Brennan, the pianist, was in the green room nervously waiting his cue while THE TAFFETAS were slipping into their dresses and putting last minute touch ups on their darling faces. Ms. Nancy Sue Epoch, musical director and offstage fourth-part harmony, zipped Jandy Wills into her dress as I clicked away. The girls seemed a bit nervous...focused but nervous...I decided to get out of the way and make my way back to my seat.

I'm not quite sure how I managed this...but I was sitting directly in front of the judge from the Guthrie Theatre. This man, originally from Bucharest, was probably not even in this country in the fifties..."This should be interesting", I thought as the lights dimmed and Mike Brennan announced, "and now Spotlight on Music proudly presents THE TAFFETAS". Music, glitz, sparkles, smiles, color and 50's hair hit the stage...we were off THE TAFFETAS, charming and poised as ever, started spreading their magic on the audience. We had a few true-blue

TAFFETAS supporters at Albert Lea, but the majority of the people there were part of other entries casts and crews...it wasn't like performing at home in the Warehouse...no girls, we definitely weren't in Kansas anymore.

The cast finished and got out of their costumes. As they climbed the spiral staircase from the lobby to the theatre the applause began. The cast and crews of the other entries were applauding Topeka Civic Theatre!

The Regional judges must have read the State judges notes because they used the same adjectives to describe THE TAFFETAS...tight, excellent, not overdone, polished, professional, etc.etc. Even the judge from Bucharest who admitted he didn't know the period at all, confessed he was "sucked into the production" and not one judge used the term fluff...amazing!

We took a dinner break and headed back to watch the final two productions, THE LOVE TALKER and PIPPIN.

Two hours of sleep, six aspirin and five cups of coffee later we were awaiting the results of the weekend. Second runner up...GREATER TUNA from Des Moines, Iowa, first runner up...THE LOVE TALKER from Minneapolis, and the winner is...and the winner is...THE TAFFETAS! YES! Topeka Civic Theatre and director Terrance McKerris had done it again. The next hour was a blur of kisses and congratulatory hugs, pictures and readying ourselves for the eight hour drive home (which only took 6-1/2 hours in the Twink mobile).

Yes here we come Kansas City! And I don't want to hear any of this "home court advantage stuff." THE TAFFETAS are in the Nationals because of a lot of hard work and dedication from a group of Topeka Civic Theatre volunteers who are carrying on the quality of productions that the country has come to expect from TCT...

...and now the tradition continues  
Break-a-leg girls!

## Marquee

Marquee is published as a membership service of the Association of Kansas Theatre, Inc. Members are encouraged to submit information and articles about their work, special interests, honors/awards, or issues of concern to the general membership.

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John A Gedraitis

Executive Director/Editor

## ASSOCIATION OF KANSAS THEATRE

949 Parklane, #332  
Wichita, Kansas 67218

Address Correction Requested

### AKT Central Office

John A. Gedraitis,  
Executive Director  
949 Parklane, #332  
Wichita, KS 67218  
(W) 316-685-9306  
(H) 316-683-1122

## AKT BOARD OF DIRECTORS

John Hunter, President  
Art & Theatre Arts Department  
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(H) 913-841-1680



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Jed Davis  
2602 Louisiana  
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